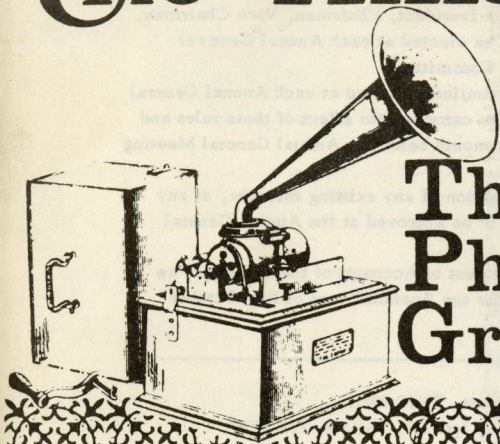


The Hillandale News

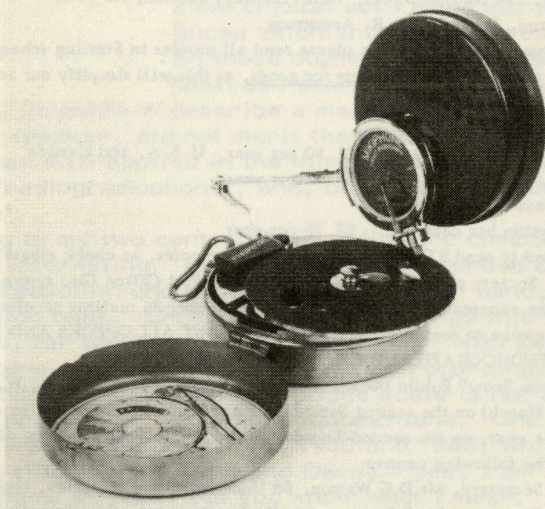


The official journal of the
**The City of London
Phonograph and
Gramophone Society**

inaugurated 1919

No. 83

APRIL 1975



Of all the many portable and miniature gramophones on the market in the early 1920s, perhaps the most portable, most ingenious and even most efficient was the Swiss Mikiphone. When folded, it resembles a large pocket-watch, $4\frac{1}{2}$ inches in diameter. The machine is beautifully made and quite an impressive sound comes from that black plastic thing which looks like a silencer from a motor-mower.

(By kind permission of Messrs. Christies)

SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHONOGRAM SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meeting Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The Financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

President: Mr. G. Frow, [REDACTED] Sevenoaks, Kent, TN13 3SH.
 Vice-President: Mr. James F. Dennis, R.C.S., [REDACTED] Ipswich, Suffolk, IP1 1TW.
 Chairman: Mr. C. Proudfoot, [REDACTED] Meopham, Gravesend, Kent.
 Vice-Chairman: Mr. L.L. Watts, [REDACTED] Twickenham, Middlesex, TW2 5LJ.
 Hon. Treasurer: Mr. B.A. Williamson, [REDACTED] Liverpool, L16 1LA.
 Hon. Secretary: Mr. W. Brott, [REDACTED] West Finchley, London, N3 1PG.
 Committee: Messrs. B. Raynaud, F. Andrews, R. Armstrong.

TREASURER'S NOTES: In future, would members please send all monies in Sterling (cheques, P. Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double handling.

MEMBERSHIP RATES

U.K. and Canada	£1.50 per year	U.S.A. and Canada	\$5.50 Surface Mail
New Zealand Airmail	£2.75 per year		\$7.00 Airmail
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased). £2.75 per year			

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the UK. To save postage in mailing receipts, these are sent out with the goods or next magazine to members. PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAM AND GRAMOPHONE SOCIETY".

MEETINGS are held at the "John Snow" Public house, Broadwick Street, Soho, London, W.1. During the Winter months (September to March) on the second Saturday of each month, commencing at 6.30 p.m., and in the remaining months of the year, on the second Tuesday of the month, commencing at 7 p.m. In addition, regular meetings are held at the following centres:

HEREFORD Details from the Secretary, Mr D G Watson, [REDACTED] Tupsley, Hereford.
 MIDLANDS Details from the Secretary, Mr P Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]
 MANCHESTER Details from the Secretary, Mr A E Hock, [REDACTED] Croston, Lancs.
 VICTORIA, AUSTRALIA Details from Mr C Gracie, [REDACTED] Cavendish, Victoria 3408, Australia.
 ZURICH, SWITZERLAND Details from the Secretary, Herr W Schenker, [REDACTED] Zurich, Switzerland.

MEMBERS PLEASE NOTE that all money should now be sent to our NEW TREASURER, Mr B A Williamson, [REDACTED] Liverpool, L15 1LA.

 * THE HILLDALE NEWS *

The Official Journal of
 THE CITY OF LONDON PHONOGRAPH &
 GRAMOPHONE SOCIETY
 (Inaugurated 1919)

No. 83

APRIL 1975

CHAIRMAN'S CHAT

Devout gramophiles, especially those who have heard my professions of ignorance on the subject of electrical reproduction, will be horrified to learn that their Chairman has gone ELECTRIC. Well, no, I still can't play discs made of plastic, but the acquisition of an HMV Model 119 playing deck prompted me to get out the Model 1200 wireless, the one with power-assisted tuning, and connect the two. Results were so gratifying that I also got the 1938 Model 492 radiogram working, and a length of aerial wire, rescued from the crystal set I made many years ago to an Eagle Annual recipe, produced astonishingly good results on the broadcast receiving sides of both these outfits. Playing decks like the 119, incidentally, were also known as record players, presumably the first use of this term, invented to describe a machine that, since it contained no amplifier or speaker, did not merit the traditional word 'Gramophone'. The latter was still applied in the thirties to electric machines, usually in the form 'radiogramophone', and, of course, Columbia had their 'radio-gramophone'.

Reverting to my two contraptions, I find the comparison with the 'Expert' rather interesting. For electrically-recorded dance records the electric reproduction undoubtedly has the upper hand, largely because of its exaggerated bass. On orchestral recordings this is, on the whole, a disadvantage, for while the Expert (a 'Junior' with 24-in. horn) cannot adequately cope with the low bass notes on recordings of the late thirties and after, and the definition right up the scale is not always as good, it nonetheless produces a much more natural tone. One now understands why most people went electric between 1930 and 1940, while the connoisseur remained loyal to Messrs Ginn and Davey - yes, I am aware that they both made radiograms as well, but you know what I mean.

Following a member's suggestion at a recent meeting at the 'John Snow', I am starting work on a 'Beginner's Guide to the Talking Machine in Great Britain'. The main purpose of this will be to enable collectors to identify and date their machines and also to help those new to the Society to understand what the 'old hands' are talking about at meetings. If any member has a machine catalogue, of any make, I would be very grateful to learn of it, with a view to borrowing, buying, photocopying, or merely confirming

details. The only complete catalogues I have so far seen, apart from re-prints, are all HMV, covering the years 1912/13, 1922, 1923, 1924, 1927, and 1927/28.

Our Treasurer, Barry Williamson, receives all sorts of messages and requests for help, sent in with subscriptions. American members have recently asked for information on a German comedian called Martin Kempinski, on records made in Russia before the Revolution or Russian recordings made elsewhere, and on where to acquire cylinders 'in perfect condition on labels other than Edison'. What the chances are of the latter remaining in perfect condition when transported across the Atlantic I don't know, but if you would like to help any of these members, write to the Chairman, who will put you in touch with them.

Barry also has some curious eccentricities to cope with. Recently, a number of people have paid their subscriptions twice, apparently mistaking the receipt form for a reminder. This is all very well, but please note (a) that the subscription rates were raised as from February (the new rates are given in the account of the AGM in the December Hillandale News) and (b) that we are trying to adjust all the 1975 subscriptions so that they fall due on March 1st 1976. Please do not send in your subscription for 1975 until you have received a reminder form setting out the correct rate for the month in which your payment at present becomes due. (All reminder forms are now on green paper, while receipts are on yellow).

SOME THOUGHTS ON RESTORATION

No two people agree on the subject of restoration, some preferring their machines to be restored to showroom condition and others holding the view that they should be left as found. The ideal for everyone is probably to find machines that are both mint and original; Trade-mark Gramophones that have lived in their fitted, baize-lined cases in a dry atmosphere from the day they were bought sometimes turn up like this, but it is otherwise a rare state.

Nickel-plating on steel is the first thing to go - for instance, on winders, brake-levers and turntable rims. On early machines, and some quite late ones, the latter are of cast-iron, which is less rust-prone than steel. On brass parts, such as tone-arms, the nickel is usually fairly sound although it may be nearly black with grime. This can be removed with 'Solvol Autosol', a paste substance obtainable from car accessory shops. Dull nickel can often be restored to a pleasant sheen with this product, without the excessive brilliance of new plating.

Where the base-metal is iron or steel with rust beginning to appear, Solvol Autosol will also clean off the worst of the disfigurement and will darken the rust; anything harsher like steel-wool, will tend to remove most of the nickel and reveal more rust than you ever thought was there. Of course, if the item is to be replated, this will all have to be removed anyway. If the nickel has already gone completely, you can remove the rust with emery and steel-wool and polish the base-metal; it is then ready for re-plating, but if this is not to be done immediately, a coat of transparent lacquer will protect the metal from further rusting. All parts should be dismantled as far as possible for cleaning. Especial care should be taken

with soundboxes, as the rubber gaskets are often firmly stuck to both diaphragm and frame, and it is all too easy to damage the diaphragm when separating the front from the backplate. If the gaskets are sound (i. e. soft and resilient), it may be enough simply to pull out the front one, so that it is not marked by the polishing of the rim. This applies particularly to those soundboxes made as a single diecasting; where there is a separate backplate, it should be removed, as it is seldom possible to polish the front rim properly without leaving traces of polish in the joint and the milling often found on the edge. Before replacing an existing gasket, clean it in warm water, which will soften it and so help it to bed in.

Black-painted backplates respond well to polishing with a soft brush, aided if necessary by some black shoe-polish. I will give some hints on soundbox repairs in a later article.

With all the fittings removed, attention can be given to the case. The finish on this will probably consist of shellac in some form, either a thin varnish coating or French polish. The latter was nearly always used on mahogany cabinets, and the better the quality of the machine, the thicker the polish and the more trouble you are likely to have if it is has deteriorated. Excessive sunlight causes the polish to craze and turn to a straw colour, in which case there is nothing to do but strip it and start from scratch. More often the polish will simply have crazed and darkened, especially when the machine has been neglected in some store-room for years, and although the professional treatment for this may be to strip and repolish, it is possible to revive the old polish so that the colour and patina are not lost. The solvent for shellac is alcohol, and this in the form of methylated spirit is used to soften the polish to remove the worst of the crazing and restore the shine.

Surface dirt can first be removed with water and a mild detergent, and this must be dried off quickly before it can get into the polish. Meths. is then applied with a clean paintbrush, working it evenly across from side to side, the object being to soften the surface without exposing the wood. Very fine steel wool can be used instead of a brush, and leaves a smoother surface for the polishing stage, but it is very difficult to avoid tiny pieces of steel embedding themselves in the polish. Leave the polish to harden again and then rub down with 6/0 garnet paper to remove the irregularities left by brushing. Now make a pad of a piece of cotton-wool wrapped in cotton or linen, and charge the cotton wool with meths instead of polish. Make sure that the base of the pad is smooth and free of creases, and put a tiny drop of linseed oil on it. Start to rub over the polish with a circular motion, exactly as if you were applying a new coat of French polish, occasionally making straight strokes from end to end. Do not stop the pad on the wood, but slide it off at the end. Occasionally leave the polish to reharden, sand with 6/0 garnet and start again. At the end, the pad should be almost dry. The surface should now be smooth and shiny; any bloom left by the oil can be removed by wiping with a soft rag dipped in turps. Do not attempt to give the polish a final burnishing with a dry duster; this will spoil it.

If it is necessary to strip off the old polish entirely, steel-wool and meths can again be used; although more laborious than paint-stripper and scraper, it leaves a much better surface, ready primed and filled, which will require very little repolishing to produce a good finish without looking excessively new.

Oak cabinets, especially those of the 1920s, are usually finished with

a very thin layer of polish, which in sound condition will respond well to wax polish. If the colour is faded, dark tan shoe-polish is useful; if this makes your oak look more like mahogany, an application of black polish will tone it down without overdarkening it. If the original polish is flaking off, remove it with steel-wool and meths, leaving the wood ready for waxing or a single application of French polish.

Various repairs are sometimes required to cabinets before they can be refinished. The commonest faults are loose joints, chipped corners and lifting veneer. For the first of these, the remedy is obviously a matter of cleaning away dirt and old glue, re-glueing and cramping up until the glue has set. Old-fashioned animal glue ('Scotch glue') is the authentic adhesive to use in restoration work, and has the advantage over modern synthetic glues that it can be softened if the repair goes wrong and has to be done again.

Chipped corners are dealt with by cutting away the split surface until it presents a smooth face and then glueing a piece of wood on, leaving it proud on all sides until the glue has set, when it can be trimmed down to the size and shape of the original (this sort of damage usually occurs on mouldings). As it is always difficult to match new wood to old, make a rule of never throwing away any old cabinets or motor-boards, however battered; you never know when they may come in useful.

Lifting veneer is usually caused by damp; when it occurs at the edge, clean away as much as possible of the old glue with hot water and an old knife, allow to dry and work in new hot glue. Press the veneer down with a hot iron and cramp it up, if possible, until the glue has set. Bubbles in the centre of a veneered area can be treated by inserting a pen-knife in the bubble and inserting fresh glue through the slit, after which the veneer can be ironed down as before. Small chips and depressions can be filled with a proprietary filler such as Brummer stopping, stained if necessary to match the wood.

FEBRUARY MEETING

The City of London Phonograph & Gramophone Society

At the February meeting of the Society at the 'John Snow', John McKeown gave a programme marking the centenary of Fritz Kreisler's birth. We heard how he first played a toy violin at the age of four, of his gold medal won at the Vienna Conservatoire when he was ten, and his subsequent training at the Paris Conservatoire. By the turn of the century, Kreisler already had some reputation in Europe, and his first records were made for G & T in Berlin in 1904. These were black label discs, Kreisler not graduating to Red Label status until 1910. In the same year, he signed an exclusive contract with Victor/HMV. In addition to the records listed below, we heard tape recordings of Douglas Lawrence, Kreisler's recording engineer, recalling his experiences and remarking on the violinist's interest in the technical side of recording, and also of Kreisler himself at his 75th birthday party in 1950.

The following records were played:

G & T 47944 Tschaikowsky, Chanson sans Parole.

HMV 07960 Kreisler, Caprice Viennois.

HMV DB 577 Godard, Angels Guard Thee ('Jocelyn').

HMV 2-07918 Bach, Concerto for two violins (slow movement) (with Zimbalist).

RCA Vict. LB RB 6525 Thomas, Connais-tu le pays ('Mignon') (with Farrar).

Victor 1039-A Rubinstein, Melody in F (Hugo Kreisler, 'cello; Fritz, piano).

HMV I.R. 1010 J.F. Larchet, Padraic the Fiddler (McCormack, acc. Kreisler).

HMV DB 2486 Kreisler, Scherzo a la Dittesdorf (Kreisler quartette).

HMV C 2851 Kreisler, 'The King steps out' (vocal gems).

HMV DB 3734 Mozart - Concerto No. 4 in D (Sargent, L.P.O.).

John is to be congratulated on producing an excellent programme and providing an insight into all sides of Kreisler's talent. The mixture of instrumental, vocal and speech recordings joined by informative comment shows what can be done to make an interesting and enjoyable evening out of a subject that might have seemed limited to those familiar with Kreisler only through Humoresques and similar pleasant trifles that happen to fit so neatly on a record side.

Monthly Meeting Reports

of the City of London Phonograph and Radio Society
during the eighth year of the Society's existence,
May 1926 to April 1927.

MAY 1926. Our Annual General Meeting was held on May 19th. The Treasurer's report, which was read and adopted, showed a considerable balance in hand, in addition to over 100 Blue Amberols in the Record Library.

Various matters connected with the future activities of the Society came up for discussion including a proposal to limit the committee to seven members. It was decided that a working committee of seven shall be elected, including the President, Secretary and Chairman ex officio.

A suggestion to alter the date of the meetings to the last Thursday in the month was not agreed to.

The Chairman proposed that a Whist Drive should be held every November to assist funds of the Society - this proposal was adopted.

During the remainder of the evening a number of interesting cylinders were demonstrated by Messrs. Burnell and Clarke. These records included "Marche Lorraine" - New York Military Band; "In the Garden of Romance" (3063); "Vulcan's Song" - T. Foster Why (2505); and a dramatic recitation, in French, by the great tragedienne, the late Sarah Bernhardt, - "Phedre" - La Declaration (35008).

Next month we are to have another Competition Evening and Mr. Wilkins has undertaken to give several prizes to successful competitors.

John the Society now, at the Food Reform Restaurant, Funnival Street, at 6.30 p.m.

Felix Sykes - Recording Secretary.

JUNE 1926. Our June meeting took the form of a Competition Evening organised by Mr Wilkins. Upward of 20 Blue Amberols were played and the audience had the task of guessing the titles. Mr Wilkins presented the prizes of records to the three successful competitors, Messrs F Sykes, Andrews and Dowse.

Amongst the records played should be mentioned "Lutspiel Overture" (1573), "Stradella Overture" (1764), "Grand Valse de Concert" (2389), "Semiramide Overture" (1501), Gypsy Love Song from "The Fortune Teller" (2110), Airs from "Rob Roy" (2132) and "Dreams of the Prisoner" (2460).

So successful has been Mr Clarke's new paper "The Phonograph" that, beginning with the September issue, an enlarged and improved number will appear monthly and will be printed throughout in attractive style. All interested should get in touch with the editor without delay. His address is 5A Tynemouth Road, Tottenham, N. 15.

Next month we shall hold another Dutch Auction, conducted by Mr Hillyer, and members who have any phonograph records and accessories to dispose of should bring them along on July 21st, the date of the Auction.
Felix Sykes - Recording Secretary.

JULY 1926 report remains undiscovered. (F.A.)

AUGUST 1926. At our August meeting, Mr R H Clarke demonstrated a number of the later Blue Amberol Recordings, several of which deserve special mention.

"Lola - Italian serenade" - Conway's Band (3811), "La Danseuse - Intermezzo" - American Symphony Orchestra and "Mon Coeur ne peut changer" from "Mireille" - Anna Case (29024) were favourably received, but the members considered "Deh vieni non tarder" from "Le Nozze di Figaro" (29052), a Royal Purple Record by Maria Tiffany, to be the best record of the evening.

It should be mentioned that most of the Amberols were kindly lent for the occasion by Mr F Watts, our vice-president.

SEPTEMBER 1926. The arrangements for our September meeting were left in the hands of Mr Weatherly, who provided us with an interesting programme of records. Amongst the selections played may be mentioned the following: "After Sunset" (2590), "Happy Days" - Elizabeth Spencer (1779), "Gloria" from Mozart's 12th Mass - Gregorian Choir (28223), "The Garden of Your Heart" - Hughes Macklin (23293), "O Kehr Zurück" from Tannhäuser (28154), "Mignon Overture" - Johann Strauss Band (26053), "Chimes of Normandy" - Airs, No 1 - Edison Light Opera Company (2000), "La Paloma" (1509), "My Dreams" - Thomas Chalmers (28144), and "Sweet Spirit, Hear My Prayer" (2450).

Special mention must be made of a cornet solo by Arthur S Witcomb entitled "Premier Polka" (92111), as it is played and recorded in a masterly manner.

Our next meeting will be held on Wednesday, October 20th, at the Food Reform Restaurant, Furnival Street, at 6.30 p.m.

(Both the August and September reports submitted simultaneously and signed by,)
Felix Sykes - Recording Secretary.

OCTOBER 1926. Messrs Maskell and Wilkins were responsible for a very attractive programme of Blue Amberols at our October meeting. The selection of records demonstrated consisted chiefly of high class titles by such well-known artistes as Albert Spalding, Jean Schwiller, Orville Harrold, Francesco Daddi, Carlo Albani, Chas. Hackett, Thomas Chalmers and the Garde Republicaine Band.

There are several forthcoming events of an interesting character which this Society is arranging. Dec 15th, Titles Competition. Jan 19th, Home Recording Night. Feb 16th, Amberola Night. Mar 16th, Dutch Auction of Records and Accessories.

Felix Sykes - Recording Secretary.

NOVEMBER 1926. The report of the meeting held in November 1926 remains undiscovered. This should have been devoted to a Whist Drive. F.A.

DECEMBER 1926. Our President, Mr Adrian F Sykes, demonstrated a number of cylinder records at the December meeting, bringing with him his Edison Triumph Phonograph together with an Amberola 30 (kindly lent by Mr Watts of The London and Provincial Phonograph Coy").

The selection of records included: "The Volunteer Organist" - Peter Dawson (23026), "Madriparivienne Vals" - Jorda Rocabruna Instrumental Quintette (22100), "Brindisi" from "Hamlet" - Ernesto Caronna (B 186) and "Fantaisie Impromptu" - piano solo played by Reginald Foorte.

Special mention must also be made of two excellent mezzo-soprano records by Elizabeth Spencer entitled "Song of the Mill" (2261) and "Love's Dream after the Ball" (2454).

After the interval a record guessing competition was held and the prize of Amberol records, presented by Mr Wilkins, was won by Mr Andrews.

Next month we shall hold a Home Recording Night, and the arrangements will be in the hands of Mr Clarke. Further particulars will be sent to members before January 19th, the date of the meeting.

Felix Sykes - Recording Secretary.

JANUARY 1927. Owing to unforeseen circumstances it was found necessary to postpone our Recording Night and, therefore, our January meeting was devoted to a demonstration of the Edison Amberola Phonograph given by Mr Ross.

The acting chairman, in his opening remarks, stated that he believed the Society would make considerable progress during 1927, for the reason that the Edison company were now issuing new records by famous artistes. The Phonograph was not dead, he declared, and today there were two million cylinder enthusiasts in the world and a choice of well-nigh 6,000 titles to select from. It was plainly the duty of every cylinder user to support the company by purchasing the high class titles which had been demanded in the past.

It was proposed that a Grand Jubilee Night be held to celebrate the fiftieth anniversary of Thos. A. Edison's great invention. He (the acting chairman - F.A.) had no doubt that "wireless" had helped the Phonograph considerably by improving public taste.

The programme of records which Mr Ross demonstrated included:-

"Hungarian Fantasia" (2221), "Aida" selection by Creatore and his Band (3309-10), "Voci di donna" from "La Gioconda" - Merle Alcock (4770), "Bells of St Malo" (23013), "Dream Faces" - Elizabeth Spencer (1850), "It's Nice when you Love a Wee Lassie" by Sir Harry Lauder (1820), and a cornet solo "Weber's Last Thought" by Gustav Heim (2506).

After the interval Mr Burnell demonstrated a number of new records. These included "The Red Man" (5222), "The White Man" (5242) and "The Glory of the Yankee Navy March" (5211), all played by Sousa's Band.

Among the new cylinders was one by Sir Harry Lauder entitled "The Picnic" (5218) and a choir record of the sacred anthem "O Gladsome Light" (5245). Mr Burnell concluded his programme with an Amberol made by Victor Herbert's Orchestra from the operetta "Babes in Toy-land" (5244). The excellence of all these records was commented upon, the choir record in particular.

The proceedings concluded with a hearty vote of thanks to Mr Ross for bringing his Amberola Phonograph.

Felix Sykes - Recording Secretary.

FEBRUARY 1927. Our February meeting opened with a programme of records arranged by Messrs Wilkins and Maskell, and included the following titles: "Aisha - Indian Intermezzo" (2084), "Dreams of the Prisoner" (2460), "A Cavalry Charge" (233330), "The Admiral's Broom" - Peter Dawson (23338), "Punchinello" - Edmund A Jahn (2180) and "The Idol's Eye", selection - Victor Herbert's Orchestra.

After the interval, Mr Burnell demonstrated some excellent new records, amongst these should be mentioned "Dwellers in the Western World, No 3 - The Black Man" (5256) and "Softly Unawares" (5272) both played by Sousa's Band, the tone of the bass instruments being particularly good in the former of the two records.

Victor Herbert and his Orchestra were represented by two new Blue Amberols entitled "Rose of the World" from "Algeria" (5270) and Tchaikowsky's "Slavic March" (5257). The first named cylinder introduces a trumpet solo played with fine tonal quality, whilst in the latter selection, Victor Herbert does full justice to the score of the Russian master, which is written in the true Slavonic style, impassioned and brilliant.

Sir Harry Lauder delighted his audience with a monologue entitled "McGregor's Toast" (5258), and also "I've Loved her ever since She was a Baby" (5271), which members considered the best thing he has done.

Felix Sykes - Recording Secretary.

MARCH 1927. Our March meeting was devoted to a Dutch Auction of Blue Amberol Records and was conducted by Mr NF Hillyer. It proved to be a most interesting and successful evening.

APRIL 1927. The programme of records demonstrated at our April meeting was in the hands of Mr R H Clarke. Several of the records played were new to most of the members, and amongst others, may be mentioned the following: "Margarita" - Jorda Rocabrana Instrumental Quintette (22068), "Hearts and Flowers", piano solo (4592), "Love's Sorrow" - Carolina Lazzari (29057), "Enviva la Francio" - "Daughter of the Regiment" - Frieda Hempel (29034), Solveig's Song, "Peer Gynt" - Julia Heinrich (28284), "Love's Last Word" - Walter van Brunt and

chorus (2462), "Lost, Proscrib'd" - "Martha" - Charles Hackett and Thomas Chalmers (28155), "The Wedding of Sandy McNab" - Sir Harry Lauder (5243), Paderewski's "Minuet" (1558) and Schubert's "Marche Militaire" - Johann Strauss Concert Band (26059).

Our next meeting will take place on May 18th, when our Eighth Annual General Meeting will be held. Mr Burnell will demonstrate a number of new records at our next meeting.

Felix Sykes - Recording Secretary.

"The Sound Wave" remarked about the Society's April meeting - "Cylinder Concert by Mr R H Clarke. Many people will be surprised to hear that the cylinder still clings tenaciously to a life, which in England, at any rate, ebbs swiftly to its close."

The foregoing researched by Frank Andrews, 22nd February 1975.

BITS AND PIECES by Frank Andrews

RECORDS RESEARCH

It was with some interest that I read Roy A-----'s letter in the correspondence pages of the February issue of Hillandale News, with reference to a listing of all gramophone record labels and makes which were on sale in Great Britain.

This has been attempted many times, Brian Rust dealt with the matter in the magazine "V. J. M." under a series of articles called "Digging the Dust with Rust" which was mainly concerned with those labels which contained music of a jazz or hot dance music content.

The "Storeyville" magazine also published a "Junkshoppers Guide to the Disc Record" or some such title, in which various labels were also illustrated as well as listing again records of interest to jazz enthusiasts. Our member, Mr. Gayton, also covered the subject more comprehensively in the magazine "R. S. V. P." some year or two ago, and another member, Jim Hayes of Liverpool, who has probably, as an individual, produced more record listings than any to date, also at one time published a list of record labels known to him and which he was desirous of extending with the assistance of other record collectors. This was a simple list, and, as such, formed the basis of my own enquiries, I being quite "green" at the time when I first obtained his list. This list may still be available from Jim if anyone is interested.

The truth is, however, that it is not possible to produce a "simple" list of record labels, no more than it would be to produce a simple list of the postage stamps that were issued in Great Britain during the same period, say 1898 to 1948; in fact, a stamp list would be easier to produce - the labels of the Gramophone Company alone would take a volume to describe without taking into account all the other primary and derivative labels which appeared in the same period.

For the last three to four years I have been engaged in researching the history of the disc record in the UK and I am sure there are many "new" labels yet to be discovered. On the other hand, I know of a number

of records of which, so far, I have never seen an example.

Many of the labels on sale in the UK had their origins on the continent of Europe. Beka, Favorite, Homophone, Decapo, Berliner, Scala, Parlophone and Jumbo being obvious examples, but there were many, many labels in Germany alone, some of which were offered for sale here, either under their original labels or, as with Invicta Records, given alternative names when made for exports, which were handled by specialist dealers or appointed agents, some of which arranged recording sessions for the records to be sold after processing in Germany, and it is an almost impossible task to discover exactly what makes did, or did not, appear on the British market.

In my attempts to try and clarify the situation somewhat I offer the following list of labels for your consideration and ask if any of you reading this article have any such discs which have (A) inscriptions on the labels which would lead you to think that the label was printed for a record which was to be sold in Great Britain - this includes polyglot labelling provided that one of the languages used was English; (B) any marks or stickers that show the record was handled by a British dealer, agent or shop or any other retail outlet.

The record labels are all of pre-Great War, 1914-18, vintage and are as follows:- Adler, Allegro, Amorosa, Applaudando, Arena, Arion, Astoria, Atlantic; Baidaphone, Banner (not the American disc!), B#rold, Beka Saphir, a vertical cut record, Bella, Berolina, Bomben; Calliope, NOT Kalliope!, Central, Central-gr#n, Condor, Concordia; Durabo, Durro; Echo, Ers-We-Co, Eva; Falken, Famosa Glockophone, Fidelio, Fortissimo; Glocke, Gloria, Grand Gala; Harmonie, Hebrophon, Heliodor-Polydor, Hermes, Homokord "Especial"; Ilco; Janus; Korona, Kosmograph, Kosmophon; Der Lipsia, Lloyd, Luna Grand, Lutetia; MK, Mammut, Matador-Concordia, Mendelssohn, Metropol, NOT the British Metropole, Minerva, Monachia, Monopol, Multiplex-Lyrophon; any label with "National Phonogram Co", Nil-O-Phon, Norma; Orpheon; Parade, Phaenomen, Ph#nomen, Pianissimo, Poliaphon, Pyronette; Reform, Rice; Saphir, Saxonia, Schallplatte, NOT Deutsche Grammophon's disc, Senator, Skala Record, Specialophon, Sport, Stella, NOT the UK issues showing Nelson's flagship "The Victory", Stella Konzert, Symphonion, BOTH lateral and vertical cut records; Theatrophone, Titania, Titania-Zwillings, Trianon, vertical cut, Triumph, NOT the UK issue which shows a Butterfly, Triumphon; Ultima, vertical cut; Veni Vidi Vici, Veraphone, Victoria, Vineta, Volks Platte; Zabern and Zenith.

Dischi Fonotipia Information

The following details have come my way, such details being absent from John Bennett's listing as published by the Oakwood Press.

69125 "Der Freischutz" (Weber) - No Non Soffrir. Francisco Vignas - tenor.

69126 "Der Freischutz" (Weber) - La Finestra s'apre. Francisco Vignas - tenor.

69127 El Cicero del Alba (Caballero) - Seguidillas. Francisco Vignas - tenor.

69128 Ensayo de lios (Ceto) - Habanera. Francisco Vignas - tenor.

39508 "Mefistofele" (Boito) - Dai Campi, Dai Pratti. Giovanni Zenatello - tenor.

A HUNDRED YEARS OF RECORDED SOUND

In two years time the whole world will be celebrating the centenary of recorded sound, which as far as anyone seems to know, was first achieved by Edison, in America, in 1877.

Our Vice President, George Frow, in his article about the Greenhill clockwork spring motor, hinted at the fact that Brian Fitch of London might have made a talking machine which recorded sounds before Edison, and I recently received a letter from the son of a recording engineer who worked for Edison in Germany in the first decade of the present century, who says that he had recently read a book, the title of which he disremembers, which in one of its chapters relates of a Chinese Archaeological discovery which amounts to a 3,000 year (history) of disc records, and it is hinted that these are playable! The letter goes on, "Being in a Soviet Technical Institute of some description - names and details are given - there is much secrecy about the discovery, made apparently ten or more years ago in fact." My correspondent then goes on to suggest that it supports the story of the Chinese mandarin "boxing a voice", which Leonard Petts wrote about some time back.

This is all unsubstantiated of course, but does raise the question of whether it was possible for the ancients to record sounds. Did they have a lead screw, which seems to me to be an important and necessary piece of equipment if anyone wished to make recordings, a lead screw of fine enough a pitch to make recording worthwhile? Through their instruments such as bells, cymbals, etcetera, the vibratory nature of sound must have been known to them, through the sense of touch, if through no other media. Reportage of the early knowledge of recording techniques is always so very intriguing! Leonard Petts' article appeared in Hillandale News No 34 of December 1966 on page 51.

1877 was also the year in which Cros put forward his ideas for a recording and reproducing machine, in his famous sealed package, ideas which although different from Edison's actually constructed phonograph, nevertheless pre-date Edison's discovery, and on the strength of this Cros, for many years, was held to be the first inventor of a recording and talking machine, especially by Frenchmen and the Pathe Freres company of France. It will be interesting to see how the centenary will be marked in France. Neither Cros' nor Edison's recording techniques were taken up by the Talking Machine industry, the whole of the industry in the early days, except for the "E. Berliner's Gramophone" discs, (1890 to 1900), utilised the recording methods of Messrs Bell and Tainter, the incising technique also referred to as the engraving or cutting technique, which was immediately taken up by the Gramophone Company Ltd here as soon as the Bell/Tainter Letters Patent had expired. Will we be celebrating Bell and Tainter's achievement of 1881, when they first used the technique with the aid of one of Edison's Tinfoil Phonographs, or in 1885 when they finally applied for patents, or in 1886 when the patents were granted? I ask this because it seems to me that the Bells, Tainter and the companies which were entitled to make use of their method, and from whom Edison was licensed at one time, have never been "well thought of", and some writers appear to have cast them in the role of the villains in a "cloak and dagger" piece of nonsense, and a dog, having been given a bad name, has been stuck with it ever since!

As a sidelight to the controversy which raged over the efficiency of Edison's Tinfoil Phonograph, I submit two letters which were written in 1887, when Edison's improved phonograph, using the Bell and Tainter method of recording, was the "new thing".

From "The English Mechanic", November 1887, from a contributor signing himself "A. S. L." - "So the phonograph is looking up again. From what I heard when one of Edison's make was being exhibited, as well as from trials with my own, I am convinced that unless you have first heard the words spoken, and therefore know what to expect, it is extremely difficult, I would say almost impossible to understand what the instrument is repeating. Will Mr Caplatzi kindly make the experiment by getting someone, not in hearing, to repeat a number of words in succession, not connected with each other and then try, if he can, to recognise them, more especially if the words contain the letters "s" or "th".

Reply, November 18th 1887. "The experiences of A. S. L. may be, and probably are, echoed by a good many possessors of so-called talking machines that will scratch but not speak. I have myself experienced the same difficulty and wasted many a half hour. That the phonograph can speak distinctly enough to be understood by anyone previously unaware of what it has to say is a long established fact. I have heard such languages as German, French, Italian on instruments of others, and my own, and what it has done once is possible and, given the same conditions, can be done again. We must not forget that Mr. Phonograph is young yet, and very bashful. He will only speak to intimate acquaintances and it requires great practice and attention to get into his acquaintance. For my part, I have not the slightest doubt that before long we shall be able to stereotype speech as with writing. Whether we shall some day be able to photograph our thoughts in situ in the brain itself without having the trouble to dress them up in signs or words is another question.

Signed, A. Caplatzi."

In April 1891, "Work", in reply to "T. W. B. of Ardwick" said, "The article on the Phonograph has not yet appeared. The promise given has nothing to do with Edison's latest instrument. Detailed instructions, with drawings, will be given which will enable anyone possessing sufficient mechanical ability to make a phonograph. It would certainly be a breach of Patent, as you say, to make one of Edison's instruments for your own use. The cylinders are not on sale, they are let out at a very high rental."

On June 6th 1891 "Work" advised a reader, "These instruments are not on sale. If you write to the Edison Phonograph Co, 60 Ludgate Hill, London E.C. you may get some information."

In August 1891 "Work" said Phonograph fittings could not be bought and that they were sorry that they could not give instructions for making wax cylinders for reasons of space and the information would be of little use without drawings of moulding apparatus. "The cylinders are not made entirely of wax but of a composition in which wax forms a part. In some forms we are told that 'wax is not in it'."

The "English Mechanic and World of Science" in its June 4th edition, 1886, announced that Messrs A G Bell, C A Bell and S Tainter "have obtained patents in the United States for a new instrument called the Graphophone, which is an improvement on the phonograph and can also

be used for the recording of sounds by radiant energy. The vocal sounds are received by means of a transmitter similar to that of the telephone and are recorded upon a cylinder of wax, whence they are reproduced with complete accuracy. No electricity is employed, the means being mechanical throughout. The patents are stated to be under the control of a company which will not attempt to place them on the market until the autumn or winter".

The June 18th edition of the same periodical reported that the Volta Graphophone Company had been established at Alexandria, Virginia, USA and the August 13th edition described the first type of Graphophone to go into use, also describing an earlier device, also called a Graphophone which demonstrated that pulsating air jets directed against a flame caused the flame to emit musical sounds. Chichester Bell read a paper on this device before a meeting of the Royal Society and another before the Physical Society during the summer of 1886.

In last October's issue of the Hillandale News I asked if anyone had come across the firm of Yunghams, the manufacturers of the spring clock-work motor which powered the Stolwerck Chocolate Phonographs. Member Clive Thompson wrote me to say that the firm of Junghans (spelt with an "n", not an "m") was started in the Black Forest of Germany about 120 years ago by two brothers of that name, and produced cheap mass produced clocks. Mr Thompson himself has one of their clocks with the eight pointed star trade mark as seen on the Stolwerck machine by member Ernie Bayly.

The wax disc playing Graphophone, hand operated, was on sale by the Columbia Phonograph Co (Gen'l) of 121 Oxford Street London W. in time for the Christmas Trade of 1900. It was described as a "Child's Disc Graphophone with 5 disc records, price 8 shillings."

CORRESPONDENCE

James F E Dennis, Editor and Publisher of The Record Collector, of [redacted], Ipswich, Suffolk, writes:

The current Hillandale News just arrived with the sad news of the passing of Gerry Annand. He will be sorely missed and I would like to extend my sympathy to the Society on the loss of its "patron saint".

I suppose I am one of the Society's worst members, but anno domini creeps up on all of us, so I seldom find the time or energy to make the trip to London. You could still find in the records somewhere that many years ago I was elected a hon. vice-president, an office I have done nothing to honour, to my shame. George Frow I know mainly through a television programme of some years back and vaguely a few other members, but Gerry was the only one I knew at all well, having often visited him at Hillingdon and up to about six years ago he came regularly twice a year to see me here at Ipswich. Now that link has gone.

CHRISTIE'S, SOUTH KENSINGTON

A reminder that Christie's hold regular sales of Talking Machines and Records at their new saleroom in the Old Brompton Road.

The next sale is planned for May 15th and will include an HMV Lumiere Pleated Diaphragm gramophone, an Edison Opera phonograph and hundreds of records, cylinders and disc.

One of the entries in the sale is this Edison Bell 'Domestic A' Graphophone; yes, it looks like a Pathe because it is one. Pathe were Columbia agents in France and manufactured Columbia machines, which is why the various members of the 'Coq' family are basically identical to the Columbia 'Eagle'. When Edison Bell held the British Graphophone patents, they would naturally sell a machine made under those patents as a Graphophone. Three designs of Edison Bell cylinder cartons, all pre - 'Gold Moulded', are also seen in the photograph.

Christie's South Kensington Ltd
85 Old Brompton Road
London SW7 3JS
Tel: 01-589 2422.



MAJOR H. H. ANNAND - AN APPRECIATION

The name of Gerry Annand appears consistently through the pages of THE HILLANDALE NEWS since the first issue of 1960, and also under several pseudonyms; our late President was undoubtedly its most regular contributor. Unhappily it will appear no more as Major H H (Gerry) Annand died in December. The Society was not aware of this until it was almost too late for the February issue, but a brief Obituary by Bill Brott caught the printer in time to appear.

The first President of the Society was appointed in September 1919, Adrian Sykes B.Sc., scientific engineer, inventor and holder of many patents covering acoustics, and after he died in the late 1950s, Captain Annand succeeded him. Like Sykes, Gerry Annand was an Edison loyalist, although his interest lay more in the recorded product than in the means of achieving it; however he trotted out useful bits of information on the artistes at Society recitals, which in those days consisted almost entirely of Edison material. His interest was universal, running to almost every type of Edison recording, and he was able to conjure from memory the composition of bands and vocal groups, pseudonyms, tit-bits about opera singers, and the output of composers. In later life age began to catch up with him and he became bent, but a programme of Blue Amberols and Diamond Discs ensured his attendance, his eyes would sparkle and he would scamper about, imparting information to those he knew were Edison addicts also. His collection of Edison recordings was large and selected.

It was with his compilation of cylinder listings, sometimes in co-operation with Sydney Carter, that Gerry Annand has left his very own mark on the phonograph world, making life easier for the cylinder collector and researcher. To build up these listings one has to have a basis of contemporary catalogues, but then one must be prepared for an extensive correspondence all over the world if the gaps are to be filled; in this way Indestructible, Everlasting and United States Phonograph catalogues were issued, with a partnership in others, and as long as cylinders are collected and classified, these catalogues will probably be on the shelves of researchers. Until his death, Gerry Annand kept up a worldwide correspondence on phonograph matters.

Much of his working life was spent with a large insurance company, but he served in both world wars, in the first as a ranker in Flanders, in the second with a Commission in Egypt and Palestine, and 'Captain' Annand was promoted to 'Major' a dozen years ago, or so, a title that surprised and delighted him; this was in recognition of his voluntary work with the War Graves Commission. He was also an accomplished pianist and accompanist and gave much time to arranging concerts in aid of army charities. His grand piano took up nearly the whole room in his small bungalow, but he was as skilled at Chopin and Chaminade as he was at ragtime, in fact the B.B.C. recorded several ragtime titles from him. In his way he championed light music, and one necessity in his cylinder catalogues was to have the composer's name against every item; pursuit of these led to much swotting, and burning of late oil in the home of one at least of his correspondents.

As Society President, Gerry Annand did not shrink from following an individualistic path if he so thought; he was essentially a kindly man, and through his wife's years of illness a solitary man. He has left us his catalogues and articles in this magazine, but there are many acts of consideration by which to remember him. He was one of the older generation in the Society and we are sorry he has gone.

George Frow
(with thanks to Ernie Bayly for help
in supplying background material).

OUR LATE PRESIDENT An Appreciation and Farewell

It was with sincere regret that we have advised members of the passing in December last of our friend and President, Major H H Annand, known affectionately to us all as "Gerry".

His wide experience and knowledge of all matters relating to talking machines has been of outstanding benefit to the officers and members alike, and we shall all greatly miss his kindly personality and assistance.

My own close friendship with Gerry Annand goes back fully 15 years, and I can truthfully say that he has always proved a dear friend, most prompt in replying to correspondence, and ready to assist on every occasion when his opinion and help have been requested.

We collaborated together in the compilation and production of the Edison Numerical Catalogues - now being revised and reprinted by the Society.

May we all long remember with gratitude the service so willingly rendered by our late President for so many years.

Sydney H. Carter (Member 57).

CORRESPONDENCE *****

Maurice Robson, of [REDACTED], Halifax, Yorkshire, writes:

In the December issue of HILLANDALE, the article on page 270 mentions the idea of playing two identical records simultaneously, to cancel out the surface.

I think this has been taken out of context. I am enclosing a clipping which will probably explain more of the process which I think the writer was referring to.

As you will see, the equipment is out of the reach of the average enthusiast.

(The clipping is reproduced below - Editor).

Extract from "High Fidelity Magazine" of February 1968.

"Among the more interesting tasks the team is working on are a new system for restoring old 78-rpm records, and a study of the spatial

distribution of sound, both based on phase inversion.

To eliminate surface noise in the restoration process, the team - instead of simply using filters - first studies the characteristics of the recorded sound and of the frequencies of the interfering noise. The noise frequencies are then filtered out, their phase is inverted, and they are recorded on tape. At the same time, the entire original recording (noise and all) is taped on a parallel channel. Re-recording the sum of these two channels results in the elimination of almost all surface noise. Other avenues being explored include modifying the treble frequencies by varying the azimuth alignment of the tape head, by experimenting with the tape-to-head distance, and by taking optical readings of recording groove modulation.

The phase inversion technique has been used (so far only in recording spoken texts) to achieve spectacular effects by shifting the sound reproduction source horizontally, vertically, and even circularly, with the sound moving from the two loudspeakers in front of and behind the listener.

I recently heard some splendid recordings of poetry reading of texts by Apollinaire and Max Jacob which, because of their special structure, lent themselves to this kind of acoustical interpretation. Presented at last year's Festival International du Son in Paris, they won a sensational first prize.

Unfortunately these phenomena remain shut up on the fifth floor of Turin's Via Rossini, in a few rooms where Italian stereo has reached its maturity and is now waiting to be given permission to appear on the air with greater frequency.

Ferruccio Nuzzo."

DIMENSIONS OF MAINSPRINGS from an old "EMO" list

Compiled by Reg Bignell
and reprinted from the December 1964 "Hillandale News"

	<u>Width</u>	<u>Length</u>	<u>In Millimetres</u>	<u>Weight</u>
Fireside	$\frac{7}{8}$ "	9ft. 11ins.	23 x .72 x 3050	14 ozs
Standard	1"	11ft.	25 x .775 x 3350	18 ozs
Home	1-5/16"	13ft. 1½ins.	33½ x .75 x 3300	24 ozs
Triumph	2"	14ft. 1in.	51 x .55 x 4300	34½ ozs
Amberola 30	1"	15ft. 1½in.	24 x .65 x 4750	21½ ozs

A "Standard" spring functions in a "Fireside", having the same sized barrel (or ring). The motor is similar, having different first and second gear wheels.

Editor's Note: Shorter springs and those having different thicknesses than those shown above will still prove useable in these days when the exact spring is not available, as long as they have the correct width and ends (i. e. most Edison machines including all above models have "Keyholes" both ends). "Pear", "Key" or "Hole" ends are all usually interchangeable.

J. Stead's "Vulcan" springs show slight variations in lengths, but widths are the same.

COLUMBIA 12" RECORDS - MATRICES RESEARCH (the 9,000 Catalogue Numbers)

by Frank Andrews and Michael Smith

With the "His Master's Voice" records in the "C" prefixed series now completed and published by the Oakwood Press, a listing of Columbia records is now in preparation as another addition to the "Voices of the Past" series.

Once again we wish to call on the assistance of readers to the "Hillandale News" for information with regard to matrix numbers, as we did with our aforementioned "H.M.V." 12" "C" series, when your responses to our former appeal provided us with a considerable number of Gramophone Company record matrices.

This proposed new volume, listing Columbia records, will contain records made by "Celebrity Artistes" on all sizes of Climax, Columbia, Rena, Columbia-Rena, Columbia Record and Columbia discs issued during the period 1902 to 1930, and, as such, will complement the already listed "Celebrity Columbias" published in volume 8 of the "Voices of the Past" series.

Additionally the proposed new volume will also list every 12" and 14" sizes of the above-mentioned labels, from the first issues in 1903 to 1930, excepting those already included in Volume 8 of "Voices of the Past", that is to say, up to the first issues of the 12" size Columbias in the "DX" series.

At this particular juncture we require matrices for our listing numbered 36, the 9,000 catalogue series. (There will be 38 separate listings in the book, such was the fashion in which the early Columbia output was issued!)

So, can anyone please supply me with matrix numbers off the under-mentioned records? Please identify one of the sides by a key word from the titles, or "part 1", where that would apply:-

9059 BBC Symph. Orch.; 9671 Billy Bennett; 9078 "Bambalina"/Reidy & Worster; 9223 "Blue Train"/Elsie & Margetson; 9840 Bonner, J. - boy soprano; 9375/8 Bratza, vln; 9625/6/7 Casadesus & Paris Symph. Orch.; 9359, 9439, 9610 Catterall, vln; 9141, 9156, 9203 Catterall String Qt.; 9374 Circolo Mandolinistico, Guiseppe Verdi, Leghorn; 9189 Cochrane, B. pno; 9212 Columbia Light Opera Coy, "Desert Song"; 9270 "Oh Kay" & "The Girl Friend"; 9900 "Bitter Sweet"; 9182 Community Singing, 14,000 voices; 9043, 9143, 9288 Court Symph. Orch.; 9070, 9097, 9248 Coyle, Edgar; 9085 Don Cos-sacks Choir; 9750 Eastbourne Muncpl. Orch.; 9412 Easton, Rbt.; 9377/8/9 Fenigstein, H. Jewish ten; 9208, 9647/8 Garde Repub. Band; 9027, 9030, 9032 Geiger Viennese D. Orch.; 9099 Gleneagles Hotel Orch. & Henry Hall; 9077 Mayer Gordon, vln; 9015, 9039, 9041/2, 9087, 9124, 9202, 9249/50, 9272, 9385, 9424, 9721 Grenadier Gds. Band; 9380 Hershman, Cantor M.; 9060 Herwin, Carrie; 9031, 9044, 9127, 9276, 9587, Heseltine Wm. ten.; 9285 "Hit the Deck"/Holloway & Tresmand; 9164 Humphreys, J.E. organ; 9193, 9703 Johnson, G. sop.; 9026 Jordan, A. ten.; 9345 Kedroff Voc. Q.; 9089 "Kid Boots"/Winter Gdn. Th. Or.; 9478 Legenska, pno.; 9456/7 London Jewish MV Choir; 9413 London Street Noises; 9033 London

Th. Orch. "Dollar Princess"; 9034 "Patricia"; 9053 "Dear Little Billie"; 9054 "By The Way"; 9079 "Bambalina"; 9214 "Lady Luck"; 9418 "Lady Mary"; 9570/1 Lortat, Rbt. pno.; 9188, 9711 Lowry, Tony, pno.; 9300, 9578 Maclean, Q. organ; 9525 Miniature Review "How's That?"; 9190 Modern Th. Orch./"Castles in the Air"; 9361 Murdoch, Wm. pno.; 9055 "1926" Orch./Hearts and Diamonds; 9104, 9880 Nash, Heddle; 9014 Nat. Mlty. Band/Traviata; 9263 Nat. Union of School Orchs.; 9705 New Concert Orch./Viennese tunes; 9752/3 "New Moon"/orig. artists; 9118 Non-Conformist Choral Union; 9520, 9702/3 Orchestre Symph. Paris; 9465/6 Parker/Christian Science hymns; 9588 Palmer, Rex; 9166 "Peggy Ann"/Daly's Th. Orch.; 9241/2 Plaza Th. Orch./Gypsy Suite; 9139 Raybould, C. organ; 9253/4/5/6/7 Roitman, Cantor; 9926 "Roosters" Con. Party; 9508 Russell, F. ten.; 9315/6/7 St. Marylebone Parish Ch. Choir; 9103, 9158 Sala, A, 'cello; 9606 Scala Chorus/"Aida"; 9159 Sheffield Choir; 9453, 9455, 9547/8 Sirota, Cantor; 9096, 9142 Squire, W H 'cello; 9198, 9209, 9507 Squire Celeste Oct.; 9245 Smith, Dale; 9191 Steele, J. ten.; 9462 "That's a Good Girl"/Randolph & J. Buchanan; 9467 "This Year of Grace"/London Pavln. Orch.; 9129 "Tiptoes"/Dickson & Kearns; 9611 Vienna Schubertsbund (Male V Choir); 9884 Walton, Hbt, organ; 9313, 9885 Westbourne Choir, Glasgow; 9045 (acoustic), 9061 Williams, Hrd, bari.

The following numbers are completely "Blank Entries": 9151/2/3, 9260, 9393/4/5, 9660/1/2, 9708, 9710, 9720, 9898/9. These were never on the monthly release supplements, but they may have been issued somewhere in the old British Empire and Commonwealth (do you remember those days?), so we would especially ask collectors in those countries to keep a "watch" out for them.

Our list No 30 is in respect of the 30,000 series from America. In this series there was a set of records of excerpts from "Madam Butterfly" and they appear to have been issued only on the "A" series of American (double sided) Columbia Records. Nonetheless we are including these in the 30,000 series under their single face/matrix numbers. Unfortunately we do not have the single face numbers from the following four sides: can any reader help with these please?

A 5102 "Madame Butterfly"

Vivienne/Stiles: "Mr B F Pinkerton".

Vivienne/Stiles: "I long to be rid of this ponderous Obi!" (Love duet)

A 5106

Behnee/Stiles/Richards: "I know that for such"

(A) Stiles/Richards: "Farewell"

(B) Vivienne: "Beloved Idol"

Your co-operation in the above will be most gratefully received by

Frank Andrews, [REDACTED] Neasden, London N W 10, England.

Will anyone corresponding with officers of the Society on any subject please enclose a stamped addressed envelope for the reply. Now that postage costs are getting so high, this would be of great assistance to the Society.

Some Brief Biographies of Famous Brass Soloists

by Ronald F Stokes

John Hazel (1865-1948)

Born Bellefonte, Pennsylvania. This is the soloist on the Edison cylinder "Musical Yankee". He recorded with the Edison Band, The Zonophone Band and Columbia Phonograph Company.

Walter B Rogers (1865-1939)

Born Delphi, Indiana. Was Solo Cornetist with Sousa and assistant to H L Clarke with Sousa. Rogers was a master technician.

Jules Levy (1838-1903)

Born London, England. There has never been a more celebrated cornetist in the history of the musical band world than Jules Levy. He was acknowledged the head of all cornetists from 1870 through the 1880s. The tragic thing about Levy is that most of his recordings were made when he was over 60 years old.

Allesandro Liberati (1847-1927)

Born Froscati, Italy. Greatest showman ever to appear on the American band scene, with the exception of Levy.

Simone Mantia (1873-1951)

Born Sciacca, Palermo Province, Italy. Was with Sousa and Pryor's bands. The greatest Euphonium player of the early period. Mantia had the longest career of a performer on a brass instrument. At age 67 he performed a brilliant solo at the New York World Fair and at 75 was actively performing with the "Band of America" directed by Paul Lavalle. He continued almost up to the time of his death.

W Paris Chambers (1854-1913)

Born Newport, Penn.

Bohimir Kryl (1875-1961)

Born Woburn, Mass. The world's best known cornetist, always with the exception of Jules Levy.

MR R F STOKES would be delighted to hear from other enthusiasts of Brass playing. His address is [REDACTED], Norfolk, Virginia, 23518, USA. (He has many tape recordings, and would also like to exchange with other tapes).

CORRESPONDENCE

P B B Collenette, of [REDACTED], Plymouth, Devon, writes:

May I submit a short letter, which I hope you could publish in the next edition of the "Hillandale News".

1. Can any member offer advice based on his own experiences of reproducing Edison Diamond Discs electrically? I should have thought that a stereo cartridge would have the necessary compliance, but I have tried two cartridges without success; the signal is barely audible. Can anyone recommend an effective system mentioning the cartridge and stylus make and model number?

2. As 1977 will be the centenary of the invention of sound recording, it will presumably be celebrated particularly by the successors to the National Phonograph Co, the McGraw-Edison Company. May I suggest that to mark the occasion, it would be a much-appreciated (and indeed, businesslike) move by that company to produce a short series of cylinders moulded in celluloid? Either new recordings in Blue Amberol format, or historic recordings taken from the original moulds. If this suggestion meets with general support from the membership, could an official letter from the Society be sent to the McGraw-Edison Co?

P.S. There is usually a record bazaar in London in March, like the one at the Alexandra Palace last October, but I have heard nothing. Have you any information, please?

"SURFACE NOISE"

by UBIQUE

The BBC has reminded us that this year is the silver jubilee of the Long Playing record. This is for Britain anyway in the microgroove vinyl form, though those with longer memories will quote earlier attempts to get more on the record, and America had microgroove vinyl earlier by several years anyhow. I must admit to having missed the radio series commemorating this jubilee, but a glance back to the GRAMOPHONE of May 1950 and the Editorial by Compton Mackenzie prepares us for the Revolution of the revolutions and what it was going to cost the enthusiast. Even in that month before even a long-playing record had been reviewed or a piece of equipment advertised here, we learned that LP in America was due for a price cut, and that several New York shops were selling at 30 per cent off - quite openly. It took years to get price cuts in Britain through the postal record clubs, Decca was the first of the large concerns to recognise this, and older material was re-issued on the Ace of Clubs and Ace of Hearts labels. Reverting to the June 1950 GRAMOPHONE, Decca took up a lot of advertising space with Brunswick, Capitol and their own issues, but were not reviewed until the following month, and several years passed before there was any LP competition from EMI. We have since had better tone quality, better sleeves, stereo, price competition, but I don't know why we so often seem to get shorter playing time. Five tracks per side are quite usual, that was often the ration when 10 inch records were made, and with better recording techniques and cheap sophisticated playing equipment available everywhere, surely thirty minutes a side should be the minimum goal. Unfortunately it is unlikely that buyer resistance will ever influence any of the makers, and 16 rpm has never been exploited as it should, except for Talking Books.

In his epic poem about Don Juan, Lord Byron established those lines about truth being stranger than fiction, and having just made a very quick visit to Don Juan's Seville, I have found this is a town where fiction and myth become clouded to emerge as fact and truth. No reflection on Sevillians, they are fine people and this is a long way from the Mediterranean Coastal resorts. I enquired of one of them if one of the narrow alleys of

the Old City referred to the Donna Elvira who was seduced by Don Giovanni (or Don Juan) of Mozart's opera. Oh yes, this was so, and the Laurel Cafe across the square was where Don Giovanni killed the father of Donna Anna, one of his intended victims. Chancing my luck again I asked about Figaro, factotum and barber hero of Beaumarchais' comedies, and learned that his shop had been round the back of the Cathedral. I wondered if Mozart and Rossini had known about this, but lack of time prevented confirmation. (There used to be a Sweeney Todd barber's shop in London's Fleet Street as well!). My hotel backed on to the bull-ring, which was closed for redecoration, and we all know that Carmen, the heroine of Prosper Merimeé's novel and a later operatic mezzo-soprano, stabbed Don José outside its main-gate in the final moments. Across the road stood a new statuette with the word 'Carmen' on its plinth. We remember too that Carmen worked in the tobacco factory; well that enormous building is still there, although in the 1960s it was closed and converted to accommodate some of the faculties of Seville University. Over the door is a man holding a trumpet, and legend had it that such was the liberal reputation of the cigarette girls that the stone trumpeter would actually sound if any of them had gone straight home after work. I was struggling to pull out the old chestnut about "a flourish of strumpets", and the conversation turned to better things. Seville is not the only place where fiction is accepted as fact; every day tourists must wander down Baker Street in search of No 221B, where Sherlock Holmes lodged according to Conan Doyle, his creator. In fact in his 1930 recording (HMV C 1983) Conan Doyle admitted that people wrote to Sherlock Holmes asking for autographs, locks of his hair and making proposals of marriage, and that is surely as far removed from fiction as one can get.

CORRESPONDENCE

Peter Burgis, of [REDACTED], Pearce, Canberra, A.C.T., Australia, 2607, writes:

I am enclosing an announcement concerning a book which Mike Sutcliffe and myself are producing on "The History of Recorded Sound in Australia".

Mike and myself would greatly appreciate your assistance in bringing this project to the attention of Society members through the pages of the "HILLANDALE NEWS".

We believe that our proposed book will be of particular interest to record collectors, both local and overseas.

Any assistance you can offer in publicising our project to readers of the "Hillandale News" would be greatly appreciated.

With your approval we would like to make appeals later this year for specific information, including requests for information on record companies and record labels, originating in England and Europe that were apparently only distributed in Australia (that is the records!).

I was very pleased with the Society reprints which arrived recently and please accept my congratulations on the excellent standard the magazine has attained.

ANNOUNCEMENT

"THE HISTORY OF RECORDED SOUND IN AUSTRALIA"

- a forthcoming publication of great interest
to record collectors and discographers

Michael Sutcliffe and Peter Burgis advise they are producing a reference book, tentatively titled "THE HISTORY OF RECORDED SOUND IN AUSTRALIA". Publication is planned for 1976.

The book will cover all aspects of the industry from the introduction of the phonograph cylinder until the manufacture of the last commercially available 78rpm record in 1960.

The authors are fortunate to have access to the largest collection of sound recordings and associated literature in Australia.

Access to these documents, coupled with each author's twenty years discographical research and collecting experience, will contribute to the production of a standard reference work which should prove of particular value to record collectors, discographers, librarians and historians.

The authors would be delighted to hear from collectors who can contribute information, or persons wishing to learn more about the publication.

Further announcements concerning the project, including requests for specific information, will be published later this year.

The co-operation and assistance of readers is sought to ensure that "THE HISTORY OF RECORDED SOUND IN AUSTRALIA" is comprehensive, accurate and complete.

The authors may be contacted by writing to:

- (1) MICHAEL SUTCLIFFE, [REDACTED], Baulkham Hills, N.S.W., Australia, 2153. (Telephone: [REDACTED]).
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LONDON MEETING

8th March 1975

- at "The John Snow"

NEW PRESIDENT.

A suggestion was put forward that the new President's term of office should be for a stated period, and after some discussion it was agreed that the term should be for five years, and that the constitution should be amended accordingly.

It was then proposed by Roger Thorne that George Frow be elected President and this was seconded by Bill Brott and carried unanimously. It was confirmed that Mr J F Dennis was already Vice-President. (How about turning up at a meeting some time?). Our congratulations and best wishes to George on his election.

The evening's recital consisted of centre-start Pathe Discs by our Vice-Chairman, Len Watts. Len is an avid collector of Pathe Discs, and says the type that interests him most are the French marches, waltzes and polkas. A number of these were played and included such titles as La Petite Tonkinoise (Scotto), The Parisian March (Allier), Dance of the Marionettes (Pessard), Richard Wallace March (Sellenick) and Birthday Serenade (Lincke).

The programme was varied by interspersing these French items with songs and instrumental items designed to illustrate that Pathe Freres aimed their sales at the English as well as the French, and these records included some English songs; Lighterman Tom sung by Harry Thornton was one, this being of particular interest to the recitalist as his home-town Twickenham is mentioned. Another was Rosie's Young Man, which was heard recently in "The Good Old Days" on TV. This was sung by Fred Vernon, who seems to have made a mark for himself by recording other people's songs. He seems to have recorded all Billy Williams's numbers, and some of George Formby's. A genuine Billy Williams was played, You're The One, and another music-hall song, Has Anybody Seen My Tiddler? sung by Kitty Clinton. Harry Champion sung William The Conqueror.

Among the more serious vocal items were Let the Hills Resound (London Imperial Vocal Quartet), The Valley of Laughter (Carrie Tubb), Cheero (Margaret Cooper). Len is also a Gilbert and Sullivan fan, so in addition to the foregoing, we heard a little 9½ in. disc bearing the legend, "Octette and Chorus, Principals, full Chorus and Orchestra". This turned out to be an extract, including quite a bit of dialogue from HMS Pinafore. No artists are named, as was often the case with these early records, and it seems a great pity.

A few instrumental solos were played which included one or two virtuoso performances, especially one by Arthur Laycock, principal cornet in the St. Hilda Colliery Band. It is a pity the performance, of variations on "Goodbye, Sweetheart, Goodbye", which included a section of triple-tonguing, was spoilt by several wrong notes at the end, and one wonders that such a record was passed for publication. Other instrumental solos included An Evening by the Lake (Leroux), anonymous oboe, The Deep Blue Sea (Brewer), George Ackroyd, piccolo.

An orchestral record of Schubert's Moment Musical No 3 was played, and the sound of this was remarkable for 1907. The conductor was the famous Frenchman, Edouard Colonne, who died in 1910, but he made quite a few records for Pathe. Later on towards the beginning of the First World War Pathe had formed a fair sized studio orchestra under a woman conductor Lilian Bryant. Pathe advertisements of the time informed the reader that the Pathe Symphony Orchestra consisted of 35 players! One of their records was played, the Egmont overture by Beethoven.

The recital came to a close with The British Quartette's rendering of Scott Gatty's "Goodnight".

THE HILLANDALE NEWS is published on behalf of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, to whom all articles should be sent, and P H Curry, [REDACTED] St Peter Port, Guernsey, Channel Islands, to whom all advertisements should be sent.